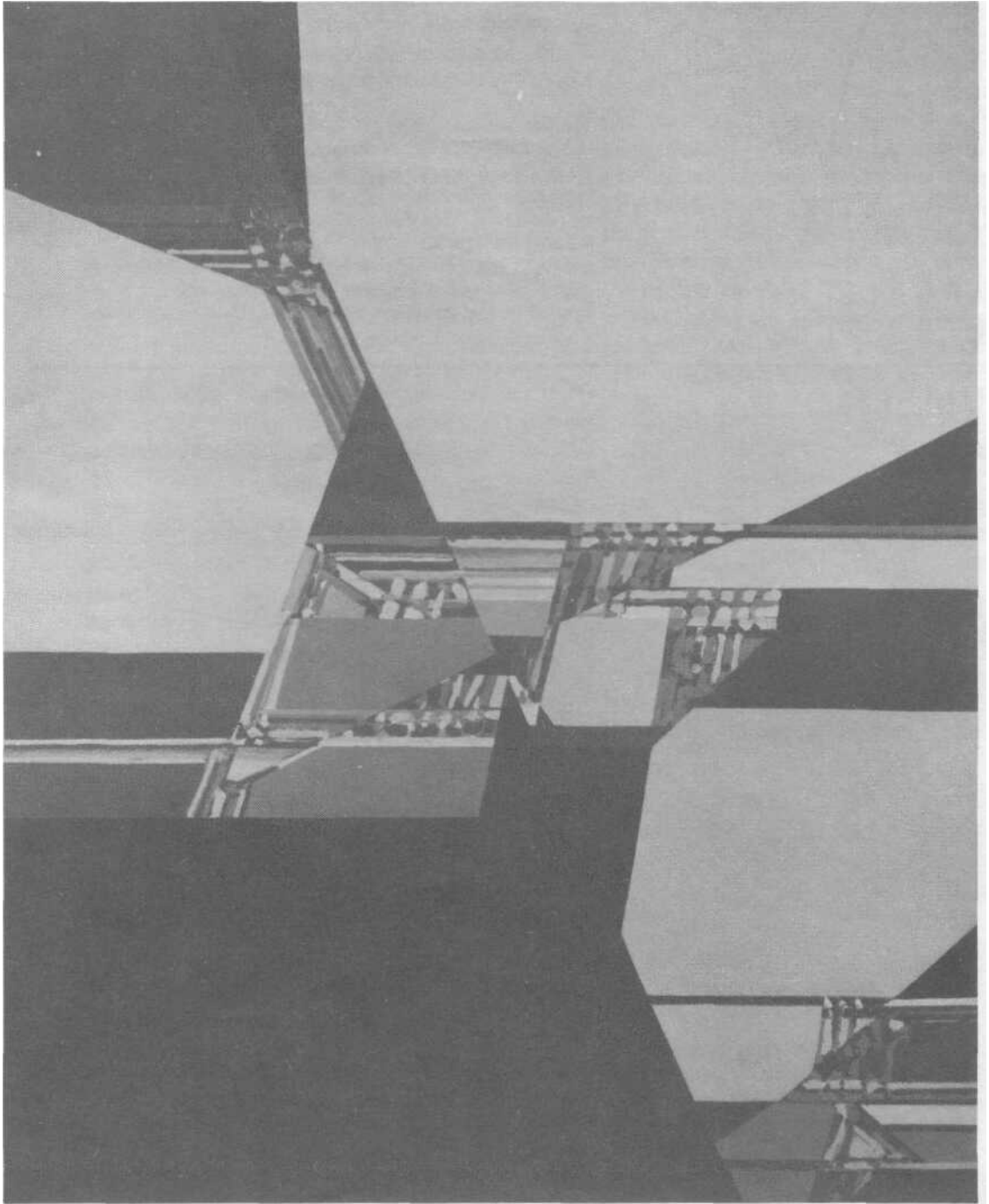


NUMBER 35 1966

AUCKLAND CITY  
ART GALLERY

# QUARTERLY



COVER

Gerhard Wind, 1928- *Figuration GXXVII* 1962

Oil on canvas, 47 x 51 ins

(For textual matter, see page 8).

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The *Auckland City Art Gallery Quarterly* is published by the Art Gallery, Parks and Library Division, Auckland City Council; and is concerned primarily with presenting information about works of art acquired by the Auckland City Art Gallery.

*Editor:* Gordon H. Brown.

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AUCKLAND  
CITY  
ARTGALLERY  
QUARTERLY

NUMBER

35

1966:EDITORIAL

Over the past eighteen months a good deal of maintenance work has been carried out on the Gallery building. This has included the complete repainting of the City Gallery, part of the Sculpture Court, touching-up section of the Mackelvie Gallery, and the installation of bull-nose skirting along the bottom of the walls in most of the galleries. One job, which has waited some years for completion, has been the fitting of translucent sheets to the vertical faces of the lay-light system forming the ceiling of the Mackelvie Gallery. This has tidied-up the general appearance of the ceiling, having eliminated from view the iron framework of the lay-light and the glass roof above it.

In common with many other galleries, this Gallery also has to maintain an expanding purchasing and exhibitions programme, along with the growth of other services, within the confines of an existing structure. To do so requires the utilization of all available space. Storage racks have been constructed in the Packing Room in an effort to make the maximum use of the limited space available for the packing and unpacking of crates. The introduction of sliding screens for the storage of oil paintings has meant that for the first time since the foundation of the Gallery properly designed storage equipment has been put into use. A further picture storage area has been created by opening up one of the gallery's unused attics.

## THE NEW PICTURE STORAGE RACKS

The rapid expansion of the Gallery's permanent collection over the past decade has inevitably produced storage problems. By 1964 the storage of oil paintings had become particularly acute. Overcrowding had made access to many works extremely difficult and handling problems had increased the possibility of damage. Although the environment of the picture store was good and unlikely

to induce deterioration, overcrowding made the care and inspection of paintings for inherent deterioration difficult.

The situation was further aggravated by the fact that expansion of the actual storage areas would not have been possible in the foreseeable future. Consequently it was necessary to make greater use of the available space by replacing the static rack system with something more flexible. The *Lundia* system of shelving on movable tracks was adapted to provide thirty sliding racks. To date fourteen of these have been installed and provision has been made to complete the project by early 1967.

The racks are constructed from steel reinforcing mesh with a square-section steel-tube frame, carried on the standard



*Lundia* wooden bases and steel tracks. When complete fifteen of the racks will be nine feet by twelve feet, and the remainder nine feet by ten feet. The total square footage of storage will then be 5,940 square feet for an occupied floor area of 448 square feet, including a central access area of 168 square feet. After completion the racks will provide ample storage for the present collection with sufficient provision for expansion until further areas in the building become available.

Apart from the increase in storage capacity, one of the principal advantages of the system is its accessibility. Enquiries for works not on exhibition can now be satisfied with the minimum inconvenience to staff and public. In addition, the handling of individual works has been greatly reduced.

H.K.

## AN EPSTEIN NUDE

As a subject the reclining nude recurs throughout Epstein's sculpture. *Negress* can most probably be assigned to the years of the Second World War when the artist studied the nude with particular intensity and produced a large number of drawings, watercolours and sculptures from Negro models, including the nine bronze *Nude studies* of 1943. Nearly all the watercolours are drawn on the same diagonal and have the blank triangle at the top right of the paper. Though *Negress* appears to have been quickly executed it is an independent work and not a study for a particular sculpture.

I.R.R.

Jacob Epstein, 1880-1959 *Negress* Watercolour, 17 x 22 ins



## LAWRENCE GOWING'S WINDOW ATROQUEBRUNE

In viewing the work of William Coldstream's Huston Road School, one has an impression of complete sincerity and dedication toward depicting the every-day image in its simplest form. Coldstream had a great hatred of the conventionally picturesque, his own work tending toward the opposite extreme. Lawrence Gowing,

although one of the youngest of his contemporaries, is considered to be the most gifted portraitist of the group, painting boldly, and having great control over colour and the way he handles edges.

As a student at the Huston Road School, Gowing thoroughly absorbed Coldstream's teaching, not only in depicting simple objects in simple terms, but also with great economy of palette. The painting in the Gallery's collection, *Window at Roquebrune*, shows this limited use of the palette, based on a wide range of greens.

John Russell writes in *Aspects of British Art* that "in his attitude to painting itself Gowing proceeds according to the absolute standards of value upon which the European classical tradition is based."

L.C.L.

Lawrence Gowing, 1918- *Window at Roquebrune* Oil on canvas, 20 x 24 ins  
Presented by The Contemporary Art Society



## A CUBIST WORK BY MARCOUSSIS

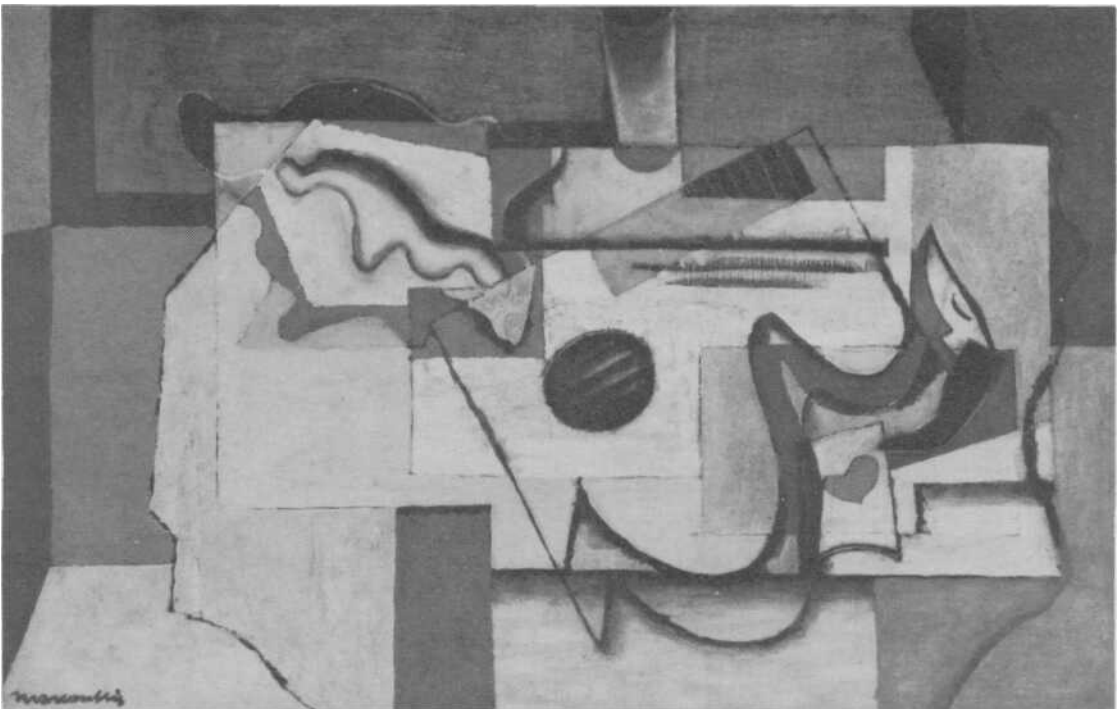
History has shown the Cubists to be a prime source for the form and direction adopted by the majority of styles and aesthetic attitudes in the Twentieth century, not only in painting, but in other spheres such as architecture, sculpture and design. The Cubists need to be better represented in the Permanent Collection, but it is impossible, without a substantial bequest, for Auckland to finance the purchase of a painting by one of the founders of Cubism - - Braque, Picasso or Gris of the 1906 to 1914 period. Hence we look to those who 'were among the early adherents of the new aesthetic',

such as Henri Hayden<sup>1</sup> and Louis Marcoussis.

Marcoussis was born in Warsaw in 1883. After studying in Cracow and Paris he came under the influence of the Impressionists, but shed this after a visit to Spain. Subsequently he was attracted to the work of Braque who introduced him to Picasso, and through these contacts took part in the early Cubist Movement. Marcoussis survived the war, having served as an artillery officer, and in the following years he exhibited in Berlin, Paris, New York and Chicago.

*Still life with zither on a table*<sup>2</sup> is a late Cubist work, being painted in 1928. It is more decorative and less analytical than early Cubist paintings. Within a horizontal format Marcoussis has constructed (on the favourite Cubist theme of still lifes with musical instruments) an interplay of space, line and colour, using transparency of forms, over-lapping planes, subtle textures, a colour range

Louis Marcoussis, 1883-1941 *Still life with zither on a table* 1928 Oil on canvas, 25J x 39i ins



limited to muted yellow ochres, pale greens, browns and red, all handled with a respect for the two-dimensional quality of the painted surface.

G.C.D.

1. See *Henri Hayden 'Still life with guitar, bottle of bass and fruit'*: this *QUARTERLY*, no 6, 1958, cover illustration and page 2.

2. This painting was purchased with a grant-in-aid from the Queen Elizabeth II Arts Council.



A  
STILL-LIFE  
BY  
MATTHEW  
SMITH

Matthew Smith, 1879-1959  
*White peonies and red fish* 1950

Oil on canvas, 50 x 25 ins  
Mackelvie Collection

Matthew Smith's reputation lies mainly in the nudes, still lifes and landscapes which he painted, with few changes in style, from the time of his artistic maturity in the middle nineteen twenties. The uncongenial surroundings of his birthplace — the industrial town of Halifax in the north of England where he lived till his early twenties - - led him to spend much of his later life in France; at first in Brittany and Paris and later in Provence. In 1911 he attended a short-lived school run by Matisse, being strongly influenced by the bright and violent colours of the Fauve painters. He first exhibited publicly with the London Group in 1915 and was admired by Epstein and Sickert. He established himself with his first one man exhibition in London in 1926.

Smith found, within a narrow range of subjects, the material through which he could communicate his enjoyment of the sensuous appearance of things. He commonly painted directly from his subject and rarely used preliminary studies. In

*White peonies and red fish* the paint is applied in broad heavy strokes, sometimes leaving parts of the canvas visible. The formal arrangement of the painting is simple with little sense of depth — the objects are strongly outlined, being defined by their colours rather than their relations in space. These colours are rich and intense and have an emotional rather than a strictly representational relation to the objects.

Some areas of the painting are more interesting than others: the flowers and vase stand out more convincingly than parts below them where the intensity has not been fully sustained. Nevertheless the painting is a good example of Smith's mature work.

I.R.R.

# A MODERN WORK BY GERHARD WIND

*FIGURATION GXXVII: 1962*

Born in Hamburg in 1928, Gerhard Wind studied at the Landtskulturschule there during 1952-54 and later at the Dusseldorf Academy, 1954-58. During this latter period he acted as assistant to Josef Fassbender on his major mural commissions. While still at the Academy he was awarded a fellowship by the Kulturkreis of the German Industrialists' Association in 1956, the Förderpreis of the Dusseldorf Cornelius Prize in 1957 and

in his final year, the Villa Massimo Prize which offered a fellowship in Rome. On his return from Italy he settled at Dusseldorf.

Wind has exhibited extensively within Germany, holding one-man exhibitions at most major centres. Although he has not had a similar exhibition outside the country he has participated in a number of important international exhibitions, including the Venice Biennale. Wind has had numerous commissions for murals, wall hangings and windows and has recently carried out a number of reliefs in wood, concrete and sandstone in schools, in public buildings and for industry.

Stylistically his development has followed a consistent direction, already evident as early as 1952 in a drawing of the Pont Neuf made in Paris. In this particular work the subject has been dissected and reorganised, with space and solid operating as an integrated form. In this Wind reveals the influence of the cubists. Like them, his painting has its origins in the object, in his case the space-solid relationships of the townscape, but the influence of the constructivists has led him to take the process of reduction and organisation to its extreme limits; in the final result the object is entirely eradicated and a completely independent form created.

The period of collaboration with Fassbender also exerted a significant influence on Gerhard Wind's development. J. A. Thwaites notes<sup>1</sup> that although the work of the older painter is very different in intent from him, Wind learnt the use of white and acquired the ability to translate the picture plane to space. *Figuration GXXVII*, reveals the architectonic nature of Wind's sensibility and his ability to use colour to set the forms he creates in motion.

H.K.

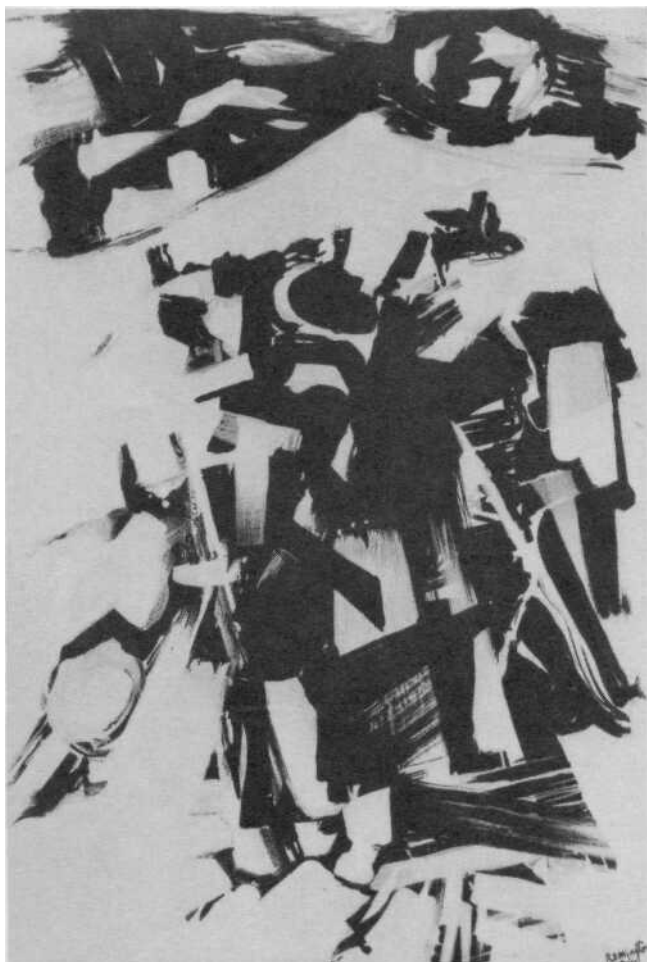
1. J. A. Thwaites, *Contemporary painting in Germany*, exhibition catalogue: Auckland, City Art Gallery for Queen Elizabeth n Arts Council, 1965.



# THREE AMERICAN WESTCOAST ARTISTS

*GENN : REMINGTON KASTEN*

Deborah Remington, 1930-  
*Duel* 1962 Gouache and ink, 30 x 20 ins



Over the past few decades San Francisco has emerged as an important art centre, not only for the American West Coast, but also within the United States as a whole. Amongst the contributing circumstances behind this emergence is the part played by the California School of Fine Arts (now the San Francisco Art Institute). From the period following the Second World War the School has included on its faculty Clyfford Still from 1946 to 1950, David Park, Elmer Bischoff, Richard Diebenkorn, and, during the summers of 1947 and 1949, Mark Rothko. The availability of such artist-teachers acted as a liberating force upon local artists. Around 1950, and mainly under the leadership of David Park, many painters in the San Francisco area began to develop a freer style of abstract painting. While this style had a kinship with abstract expressionism, it was less hectic than the New York school, probably being conditioned by the Orientalism which has played a decisive role for many West Coast painters. These painters were also fortunate to have had the enthusiastic encouragement afforded to them by Dr Grace L. McCann Morley, at that time director of the San Francisco Museum of Art.

It is against this background that these three drawings in the Gallery's collection must be viewed.

Kasten, Genn and Remington all studied at the California School of Fine Arts, and have been regular exhibitors with the San Francisco Art Institute (formerly the San Francisco Art Association).

Karl Kasten, the elder of the three, is also represented in the Gallery's collection by the painting *Fragment of Autumn*. His drawing *Elan*, suggests that he is less obviously concerned with formal structural problems than he was during the nineteen-fifties. While similarities remain in his manner of manipulating the picture's surface into a series of flattish, oblong planes (an apparent

legacy derived from his study at the Hans Hofmann School), there now appears an added tonal richness which, while being sombre in mood, is strongly suggestive of atmospheric space, and which also relies on utilising the particular qualities of the medium used. Although the link with abstract expressionism is easily recognisable, the approach to this drawing seems more premeditated than truly expressionistic, and is possibly the outcome of Kasten's experience as a print-maker.

Mrs N. T. Genn's watercolours and drawings are characterized by her vigorous brushstrokes, often accompanied, as in *Montalvo II*, by delicate lineal work done with the point of the brush or with pen and ink. The visual unity of a drawing like *Montalvo II* relies largely on the repetition of the same motifs such as the loop, the series of zig-zagging straight lines, and the general tonal effect of the complete image. Nancy Genn's pictures often have a suggestive quality as if the object, being momentarily glimpsed, then snatched away, has forced the artist to swiftly document her response. In her most successful work, the combination of these qualities gives them a richness which is the result of spontaneity rather than a calculated effect.

Although Deborah Remington has travelled in Asia and studied Japanese calligraphy, the echoes of Oriental brushwork, which are present in Nancy Genn's *Montalvo II*, are only faintly discernible in Miss Remington's drawing. The style of *Duel* is heavier, and the brushwork has now become an accepted Western practice. The necessary pictorial tension in the drawing resides in the white patches contrasting with the black, aided by the off-vertical axis of the composition. It is this contrasting of white against black which gives *Duel* its defiant, almost ambiguous, qualities.

Recently Miss Remington abandoned the strictly abstract idiom to begin a

series of drawings and paintings involving machine-like shapes set against a dark background. Amongst the younger painters in the San Francisco area, Deborah Remington's paintings have attracted considerable interest.

G.H.B.

1. This QUARTERLY, no 10, 1959, p3.

#### RIGHT

Karl Kasten, 1916-  
*Elan* 1962  
Ink and charcoal, 17 x 22 ins

#### BELOW

Nancy Thompson Genn, 1929-  
*Montalvo II* 1962  
Ink, 19 x 14 ins





## ACQUISITIONS

The recent additions to the Auckland City Art Gallery Collection given below continue on from the previous list published in the last issue of the *Quarterly*.

Rita Angus, 1908-  
66/33 *Dahlia*  
Watercolour, 13 x 7 ins  
Presented by Mr Colin McCahon

Gretchen Albrecht, 1943-  
66/34 *Wizzo the magician* 1963  
Oil on canvas, 40 x 47 ins  
Purchased

Rita Angus, 1908-  
66/38 *Scrub-burning, North Hawkes Bay*  
1965  
Oil on board, 23 x 23 ins  
Purchased

Molly Macalister, 1920-  
66/36 *Victim* 1966  
Bronze (edition of four), 11 ins high  
Purchased

Don Peebles, 1922-  
66/37 *Relief construction: yellow and black*  
1966  
Painted wood on panel, 48 x 48 ins  
Purchased

May Smith, 1906-  
66/35 *Coromandel landscape* 1962  
Pen and wash, 10 x 25 ins  
Purchased

# AUCKLAND CITY ART GALLERY: WELLESLEY STREET EAST: AUCKLAND

## Location

Cnr Kitchener Street and  
Wellesley Street East,  
next to the Public Library.  
Entrance in Kitchener Street.

## Hours

Monday 12 noon to 4.30 pm,  
Tuesday to Saturday  
10 am to 4.30 pm, Friday  
remains open until 8.30 pm.  
Sunday 2 pm to 4.30 pm.

## Telephone

21-796

## Gifts and Bequests

Gifts to the Art Gallery in  
the form of *cash from income*  
upward to £25 are allowable  
for purposes of income tax  
deductions. Gifts in the form  
of paintings, or other property  
do not qualify for such deductions.  
Gifts to the Art Gallery of  
money or property would not  
attract gift duty, and the value  
of such gifts made during the  
donor's lifetime would not  
form part of his dutiable estate.  
An exception to this is where  
an intending donor declares a  
gift to the Art Gallery, but  
reserves to himself, during his  
life, an interest in the property  
so that the full beneficial  
interest does not attract duty,  
but the property remains part  
of the donor's estate and qualifies  
for purposes of estate duty.

## Auckland Gallery Associates

The aims of the Associates are  
to stimulate and sustain public  
interest in the Art Gallery; to  
extend the Gallery's influence  
throughout the community; and  
to acquire funds through gifts,  
subscriptions and bequests, for  
the purpose of adding to the  
Art Gallery's collection of New  
Zealand paintings, drawings and  
sculpture.

Any member of the public is eligible  
for membership. Members are  
invited to previews of exhibitions  
arranged by the Art Gallery, to  
lectures, discussions, film evenings,  
and social functions arranged  
by the Associates. Regular newsletters  
are sent out, and Members also  
receive the Art Gallery's Quarterly.  
Further information can be obtained  
from the Hon Secretary, c/o  
Auckland City Art Gallery.

## AUCKLAND CITY COUNCIL PARKS AND LIBRARY COMMITTEE

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Ross Ritchie, *Attendant*

## Exhibition Calendar

*New Zealand Painting 1956*  
20 December to 22 January.

*New Acquisitions*  
December and January

*19th Century N.Z. and Pacific Prints*  
February and March